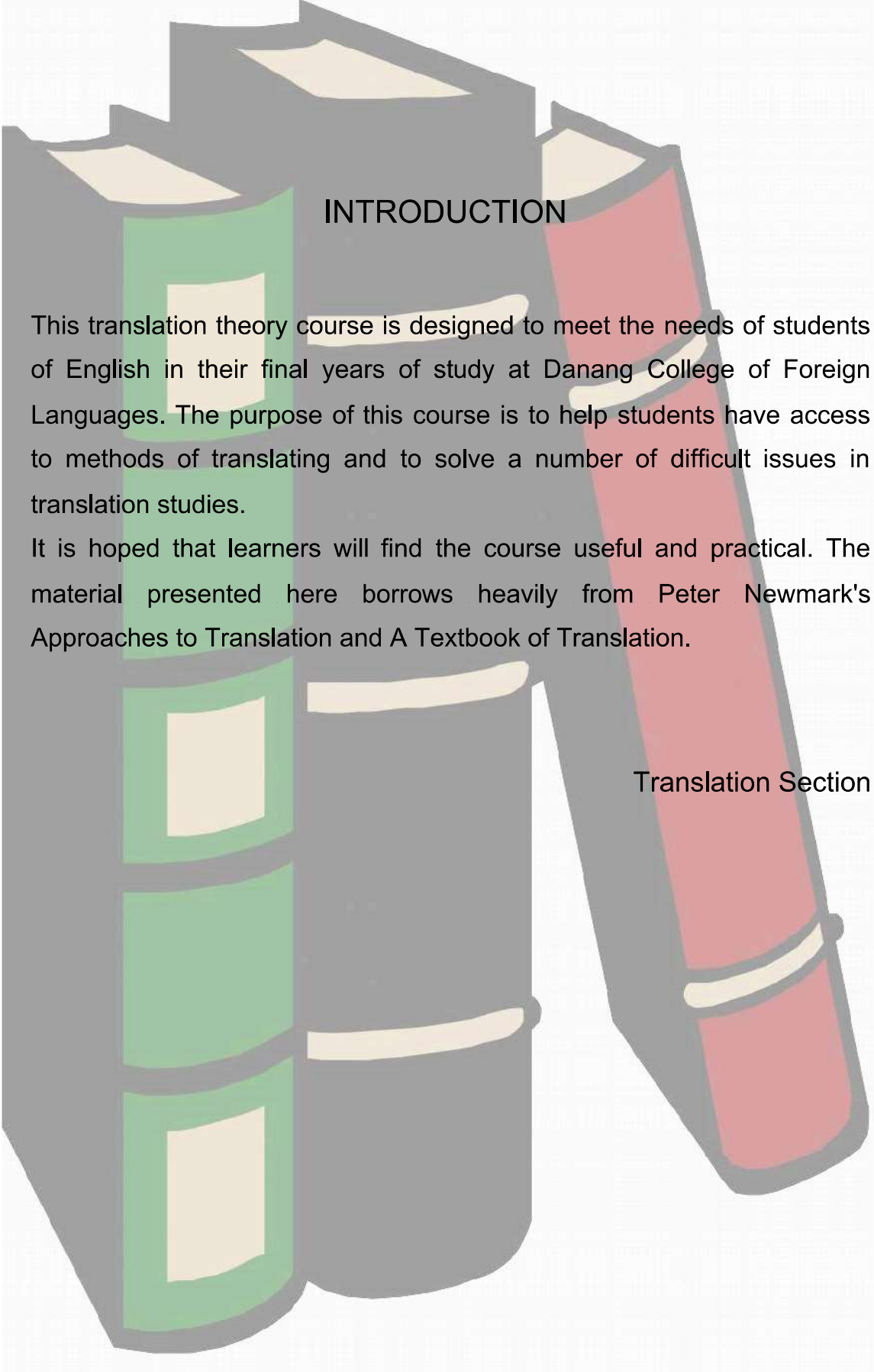

INTRODUCTION

This translation theory course is designed to meet the needs of students of English in their final years of study at Danang College of Foreign Languages. The purpose of this course is to help students have access to methods of translating and to solve a number of difficult issues in translation studies.

It is hoped that learners will find the course useful and practical. The material presented here borrows heavily from Peter Newmark's Approaches to Translation and A Textbook of Translation.

Translation Section

TRANSLATION THEORY

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Issues in Translation Studies

WHAT IS TRANSLATION ?

Translartion, by dictionary definition consists of changing from one form to another, to turn into one's own or anther language
(The Merriam- Webster Dictionary . 1974). Some authors have given the following different definitions of translation :

- Translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language).
(JC Catford)

- Translation is rendering the **meaning** of a text into another language in the way that the author intended the text. (Peter Newmark)

As implied in the definitions above, translation is basically a change of form (which is usually referred to as the actual words, phrases, clauses, sentences, paragraphs etc., which are spoken or written).

In translation the form of the source language (the language of the text that is to be translated) is replaced by the form of the target language (the language of the translated text). The purpose of translation is to transfer the meaning of the source language (SL) into the target language (TL). This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must remain unchanged. Only the form changes. Moreover, translation not only involves understanding the general meaning of the communication, but calls upon the ability to understand the culture of the communication.

TRANSLATION AND INTERPRETATION

The field of translation and interpretation is especially demanding because of the variety of complex tasks that are involved in terms of:

1. general knowledge.
2. cultural knowledge.
3. specific translative / interpretive skills.

All of these tasks are in addition to proficiency in the language to be used, which is clearly a prerequisite for study in translation and interpretation.
In the first instance, translation and interpretation involve an enormous amount of knowledge in a variety of areas.

"*A good translator / interpreter has to be a veritable mine of information no matter what subject he is dealing with. If you are interpreting a lecture on genetics and you don't know what a chromosome is, you are in deep trouble! Or, if you have to translate a paper on the effects of increased taxation on aggregate demand, you are up the proverbial creek without a paddle if you have never had a course in economics. Besides, vocabulary is not enough - in order to make any sense out of a text or a speech, you have to understand what the author is really saying.* **Translation and interpretation involve ideas, not words."**

For this reason, the course of translation and interpretation will need to involve studies of subject areas such as international economics, political science and international studies which are frequently called upon for translation.

"*Becoming an accomplished translator / interpreter means you will have to be constantly expanding your awareness of the world around you."*

Translation and interpretation not only involve understanding the general subject matter of the communication, but also call upon the ability to switch into the culture of the communication. Before we can translate or interpret a message, we must understand the total meaning of the message within its own cultural context.

"*You must first understand* **the ideas behind the words** *and, going one step further, you should have clear knowledge of the culture which formulated those ideas. This step is usually the most exciting. A growing awareness of different life styles brings home the idea that rendering accurate translations is really not that simple. Not only must you lend a sympathetic ear to two separate cultures, you must also enjoy working with words. And, one of the main purposes of the institute's course in Translation Theory is to make you aware of the possible meanings of a word in different contexts. We study the semantic and morphological aspects of communication in an attempt to better understand language usage."*

For example, translator and interpreter will need to study how words communicate, what "bias words" are, i.e. words that communicate positive meanings and negative meanings, such as "underdeveloped country" vs. "backward country" vs. "developing country".

As well as understanding the meanings of the words, we will need to understand the meaning conveyed through the style. Is it formal? informal? personal? impersonal? Is the author or speaker humorous? serious? sarcastic? emphatic? Is his expression subtle? overt?

The hardest part is yet to come in bridging the conceptual gap between two cultures when we try to convey the total massage by way of the concepts and symbols (i.e. thoughts and words) of a different language. Cultural sensitivity and creativity will be called upon maintaining the style of the total communication. Different language often communicate similar meanings via different number of words, different kinds of words, different intonation and pitch, different gestures, etc. If we translate / interpret literally, our version may result in a loss of the message.

In addition to a wealth of general knowledge in relevant subject - areas, the ability to switch cultural contexts and to solve problems of inter - cultural communication, translation and interpretation are specific and complex skills which require the development of particular psycholinguistic strategies.

While some of these strategies overlap, others differ according to the type of translation or interpretation involved. It will be important to distinguish between translation and interpretation, and to be able to identify the particular strategies involved.

WHAT ARE THE DIFFERENCES BETWEEN TRANSLATION AND INTERPRETATION?

“Most people think that translation and interpretation are the same thing and that the mere knowledge of a language implies the ability to go from one language to another. Translation implies carefully analyzing the message given within the context of a particular linguistic code and transferring this message into another written linguistic code. Interpretation, on the other hand, means doing the same but orally and simultaneously.”

In general, messages to be translated are written and translated version are also written. Messages to be interpreted are generally transmitted orally and the interpretations are rendered orally. This difference in the vehicle of original message transmission implicates a difference in the time that will be available for comprehending the original message and the time available for rendering the message into another language. The time factor in turn affects the different skills and strategies that will be called upon.

There are four basic types of translation and interpretation. The present writer has ordered these as follows for the purpose of discussion:

1. Prepared translation.
2. Sight translation.
3. Consecutive interpretation.
4. Simultaneous interpretation.

The order should be read as hierarchical in that the discussion of each type is meant to assume the cumulative skills and strategies of the former, while the reverse may not be the case. Of course each type involves certain strategies more than others. For example, it appears that interpretation involves the skills of translation plus other skills particular to it, while translation does not generally call upon all the skills necessary for interpretation.

TRANSLATION

As discussed in the first section, translation involves more than a word - for - word version of a text in another language. As well as problems of word meaning, word order, sentences structure and style across

cultures, there is the problem of understanding the varied subject areas involved in the messages to be translated.

“A good way to close this knowledge gap is to study the specific meaning of a word within a given context. The purpose of our classes in terminology is learning ways by which we can improve our supply of terms by establishing word systems according to alphabetical order, idea order, and idiomatic usage.”

Students are discouraged from translating too literally; the key is to translate approximately, while conveying the meaning in the originating culture’s terms. A study of advertisements affords good practice in becoming aware of the cultural aspects. As well as conveying the meaning in the originating culture’s terms the translator / interpreter must also be aware of the culture of the audience.

Prepared Translation

Prepared translations are prepared outside of class and constructively criticized by both students and teachers.

Sight Translation

The major difference between sight translation and prepared translation is speed of response.

“It might interest you to note that there is a no man’s land between translation and interpretation. This we call sight translation. Though you usually do not have time to read the complete text before you start, slowly but surely, you learn to read ahead while translating. The reason both translators and interpreters learn this is that translators have to do a lot of sight translation in their professional life, and interpreters not only use it, but the techniques learned also provide excellent preparation for what awaits them in simultaneous.”

INTERPRETATION

Some basic strategies underlying development of interpretive skills may have eluded us amidst the haste to introduce courses in interpretation and translation, and our failure to distinguish one from the other.

The particular skills involved are distinct from and in addition to the skill of code switching required in the translation and interpretation of one language into another. For example, special skills involve listening, memory, note - taking, summarizing and paraphrasing. It is important to

underscore the point that a considerable amount of work is done to develop these underlying processes. Before students actually practice interpreting from one language to another, these prerequisite skills are practiced and mastered within the dominant language, i.e. English. Therefore, the introductory courses on interpretation are in English.

Consecutive Interpretation

"(Consecutive interpretation) is the process of listening to a speech or lecture in one language and then at a certain moment, transcribing and summarizing it orally, in another language. The time lapse between the speech and your interpretation varies."

The training for developing the skills of consecutive interpretation includes:

1. Learning to repeat what a speaker has said, first in one's dominant language,
2. Learning to summarize,
3. Memory training, e.g. practice in increasing retention of clusters of words and numbers,
4. Learning to take accurate notes.

Simultaneous Interpretation

"By now you must be wondering what simultaneous is. Picture yourself in a 2'x4' booth, a pair of headphones on, and without prior notice, a voice comes through. Immediately you have to simultaneously render what is said into another language. Sounds impossible, doesn't it? As a matter of fact, the first time you try it, your natural impulse may be to tear off the headsets and walk out. However, in no time at all, the process somehow becomes automatic, you pick up momentum, and your interpretation takes on a smoother quality. Believe it or not, it is fascinating, and, also very rewarding."

Simultaneous interpretation involves the immediate, simultaneous interpretation of what is being said. The training for developing this skill includes all of the aforementioned strategies, and specifically calls upon the ability to paraphrase. If a specific word is not known, another must instantly be supplied. Hence, **training** includes:

1. A study of synonyms,
2. Exercises in paraphrasing,
3. Exercises which expose the student to different voices, accents, and speeds.

OVERVIEW

In summary, it becomes increasingly clear that translation and interpretation are complex skills. It would be folly to assume that proficiency in the language to be used is a sufficient qualification; indeed, proficiency is only a prerequisite for initial training.

While translation and interpretation share many underlying processes, they also require highly specialized and disciplined training, particular to each.

Because of the specialized and comprehensive skills required in translation and interpretation, mastery of the underlying processes in one own language is essential before translating or interpreting into a different language. Thus, students may take certain courses over and over again for credit".

"We have found that it is foolish to try to jump into translation without having basic guidelines for the approach to solving the problems of going from one language to another."

As well as specialized skills, both translation and interpretation upon vast areas of general knowledge and the ability to switch language codes. In addition to solving the problems of structural differences code switching becomes particularly complex in identifying the varied meanings of words in different contexts, understanding the variety of ways in which cultural meanings are conveyed, and in bridging the gap between conceptual differences across cultures.

Complete solutions to problems of translation and interpretation are not available in books. Solutions require individual perseverance as divergent thinking as well as a joint effort among all concerned.

After **Gail Robinson**
(Dept. of Education, Sydney, 1977)

LANGUAGE AND CULTURE

The first step towards an examination of the processes of translation must be to accept that although translation has a central core of linguistic activity, it belongs most properly to semiotics, the science that studies sign systems or structures, sign processes and sign functions (Hawkes, Structuralism and Semiotics, London 1977). Beyond the notion stressed by the narrowly linguistic approach, that translation involves the transfer of "meaning" contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves a whole set of extra - linguistic criteria also.

Edward Sapir claims that "language is a guide to social reality" and that human beings are at the mercy of the language that has become the medium of expression for their society. Experience, he asserts, is largely determined by the language habits of the community, and each separate structure represents a separate reality:

"No two language are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world, with different labels attached."

Sapir's thesis, endorsed later by Benjamin Lee Whorf, is related to the more recent view advanced by the Soviet semiotician, Juri Lotman, that language is a modeling system. Lotman describes literature and art in general as secondary modeling systems, as an indication of the fact that they are derived from the primary modeling system of language, and declares as firmly as Sapir or Whorf that "No language can exist unless it is steeped in the context of culture; and no culture of natural language." Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life - energy. In the same way that the surgeon, operating on the heart, can not neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril.

From **Approaches to Translation** by **Peter Newmark**

PROBLEMS OF EQUIVALENCE

The translation of idioms takes us a stage further in considering the question of meaning and translation, for idioms, like puns, are culture bound. The Italian idiom menare il can per l'aia provides a good example of the kind of shift that takes place in the translation process. Translated literally, the sentence:

Giovanni sta menando il can per l'aia.

becomes

John is leading his dog around the threshing floor.

The image conjured up by this sentence is somewhat startling and, unless the context referred quite specifically to such a location, the sentence, would seem obscure and virtually meaningless. The English idiom that most closely corresponds to the Italian is to beat about the bush, also obscure unless used idiomatically, and hence the sentence correctly translated becomes

John is beating about the bush.

Both English and Italian have corresponding idiomatic expressions that render the idea of prevarication, and so in the process of interlingual translation one idiom is substituted for another. That substitution is made not on the basis of the linguistic elements in the phrase, nor on the basis of a corresponding or similar image contained in the phrase, but on the function of the idiom. The SL phrase is replaced by a TL phrase that serves the same purpose in the TL culture, and the process here involves the substitution of SL sign for TL sign. Dagut's remarks about the problems of translating metaphor are interesting when applied also to the problem of tacking idioms.

Popovie distinguishes four types of equivalence:

(1) Linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation.

(2) Paradigmatic equivalence, where there is equivalence of "the elements of a paradigmatic expressive axis", i.e. elements of grammar, which Popovic sees as being a higher category than lexical equivalence.

(3) Stylistic (translational) equivalence, where there is "functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning."

(4) gTextual (syntagmatic) equivalence, where there is equivalence of form and shape.

The case of the translation of the Italian idiom, therefore, involves the determining of stylistic equivalence which results in the substitution of the SL idiom by an idiom with an equivalent function in the TL.

Equivalence in translation, then, should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same texts, let alone between the SL and the TL version. Popovie's four types offer a useful starting point and Neubert's three semiotic categories point the way towards an approach that perceives equivalence as a dialectic between the signs and the structures within and surrounding the SL and TL texts.

From **Approaches to Translation** by **Peter Newmark**

LOSS AND GAIN

Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of loss and gain in the translation process. It is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL whilst ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as a direct result of the translation process. Moreover, what is often seen as "lost" from the SL context may be replaced in the TL context.

Eugene Nida is a rich source of information about the problems of loss in translation, in particular about the difficulties encountered by the translator when faced with terms or concepts in the SL that do not exist in the TL. He cites the case of Guaica, a language of southern Venezuela, where there is little trouble in finding satisfactory terms for the English murder, stealing, lying, etc., but where the terms for good, bad, ugly and beautiful cover a very different area of meaning. As an example, he points out that Guaica does not follow a dichotomous classification of good and bad, but a trichotomous one as follows:

(1) Good includes, desirable food, killing enemies, chewing dope in moderation, putting fire to one's wife to teach her to obey, and stealing from anyone not belonging to the same band.
(2) Bad includes rotten fruit, any object with a blemish, murdering a person of the same band, stealing from a member of the extended family and lying to anyone.
(3) Violating taboo includes incest, being too close to one's mother - in - law, a married woman's eating tapir before the birth of the first child, and a child's eating rodents.

From **Approaches to Translation** by **Peter Newmark**

UNTRANSLATABILITY

When difficulties are encountered by the translator, the whole issue of the translatability of the text is raised. Catford distinguishes two types of untranslatability, which he terms linguistic and cultural. On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item.

Catford's category of linguistic untranslatability, which is also proposed by Popovie, is straightforward, but his second category is more problematic. Linguistic untranslatability, he argues, is due to differences in the SL and the TL, whereas cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for the SL text. He quotes the example of the different concepts of the term bathroom in an English, Finnish or Japanese context, where both the object and the use made of that object are not at all alike. But Catford also claims that more abstract lexical items such as the English term home or democracy cannot be described as untranslatable, and argues that the English phrases I'm going to home, or He's at home can "readily be provided with translation equivalents in most languages" whilst the term democracy is international.

Now on one level, Catford is right. "The English phrases can be translated into most European languages and democracy is an internationally used term." But he fails to take into account two significant factors, and this seems to typify the problem of an overly narrow approach to the question of untranslatability. If I'm going home is translated as Je vais chez moi, the content meaning of the SL sentence, (i.e. self - assertive statement of intention to proceed to place of residence and/or origin) is only loosely reproduced. And if, for example, the phrase is spoken by an American resident temporarily in London, it could either imply a return to the immediate "home" or a return across the Atlantic, depending on the context in which it is used, a distinction that would have to be spelled out in French. Moreover, the English term home, like the French foyer, has a range of associative meanings that are not translated by the more restricted phrase chez moi. Home, therefore, would appear to present exactly the same range of problems as the Finnish or Japanese bathroom.

With the translation of democracy, further complexities arise. Catford feels that the term is largely present in the lexis of many languages and, although it may be related to different political situations, the context will guide the reader to select the appropriate situational features. The

problem here is that the reader will have a concept of the term based on his or her own cultural context, and will apply that particularized view accordingly. Hence the difference between the adjective democratic as it appears in the following three phrases is fundamental to three totally different political concepts:

-the American Democratic Party.
-the German Democratic Republic
-the Democratic wing of the British Conservative Party.

So although the term is international, its usage in different contexts shows that there is no longer (if indeed there ever was) any common ground from which to select relevant situational features. If culture is perceived as dynamic, then the terminology of social structuring must be dynamic also. Lotman points out that the semiotic study of culture not only considers culture functioning as a system of signs, but emphasizes that the very relation of culture to the sign and to signification comprises one of its basic typological features. Catford starts from different premises, and because he does not go far enough in considering the dynamic nature of language and culture, he invalidates his own category of cultural untranslatability. In so far as language is the primary modeling system within a culture, cultural untranslatability must be de facto implied in any process of translation.

From **Translation Studies** by **Susan Bassnett**

TRANSLATION METHODS

1. Word-for-word translation
   This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word-order is preserved and the words translated singly by their most common out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.

2. Literal translation
   The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of **context**. As a pre-translation process, this indicates the problems to be solved.

3. Faithful translation
   A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realisation of the SL writer.

4. Semantic translation
   Semantic translation differs 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents - une nonne repassant un corporal may become 'a nun ironing a corporal cloth' - and it may make other small concessions to the readership. The distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.

5. Adaptation
   This is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry: the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text

rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have ‘rescued’ period plays.

6. Free translation
   Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called ‘intralingual translation’, often prolix and pretentious, and not translation at all.

7. Idiomatic translation
   Idiomatic translation reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. (Authorities as diverse as Seleskovitch and Stuart Gilbert tend to this form of lively, ‘natural’ translation.)

8. Communicative translation
   Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

From **Approaches to Translation** by **Peter Newmark**

COMMUNICATIVE AND SEMANTIC TRANSLATION

SOURCE LANGUAGE BIAS **TARGET LANGUAGE BIAS**

LITERAL FREE

FAITHFUL IDIOMATIC

SEMANTIC / COMMUNICATIVE

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.

In theory there are wide differences between the two methods. Communicative translation addresses itself solely to the second reader, who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary. But even here the translator still has to respect and work on the form of the source of language text as the only material basis for his work. Semantic translation remains within the original culture and assists the reader only in its connotations if they constitute the essential human (non - ethnic) message of the text. One basis difference between the two methods is that where there is a conflict, the communicative must emphasize the “force” rather than the content of the message.

Communicative and semantic translation may well coincide - in particular, where the text conveys a general rather than a culturally (temporally and spatially) bound message and where the matter is as important as the manner notably then in the translation of the most important religions, philosophical, artistic and scientific texts, assuming second readers as informed and interested as the first. Further, there are often sections in one text that must be translated communicatively (e. g. non - lieu – “nonsuit”), and others semantically (e. g. a quotation from speech). There is no one communicative not one semantic method of translating a text - these are in fact widely overlapping bands of

methods. A translation can be more, or less, semantic - more, or less, communicative - even a particular section or sentence can be treated more communicatively or less semantically.

Since the overriding factor in deciding how to translate is the intrinsic importance of every semantic unit in the text, it follows that the vast majority of texts require communicative rather than semantic translation. Most non - literary writing, journalism, informative articles and books, textbooks, reports, scientific and technological writing, non - personal correspondence, propaganda, publicity - public notices, standardized writing, popular fiction the run - of - the mill texts which have to be translated today but were not translated and in most cases did not exist a hundred years ago - comprise typical material suitable for communicative translation. On the other hand, original expression, where the specific language of the speaker or writer is as important as the content, whether it is philosophical, religious political, scientific, technical or literary, needs to be translated semantically.

From **Approaches to Translation** by **Peter Newmark**

THE TRANSLATION OF METAPHOR

In discussing the translation of stock metaphors, I propose to list the seven main procedures for translating metaphor. Obviously, many stock metaphors are cliches, but I am now assuming that the translator is attempting to render them as accurately as possible, not to pare them down. “She wears the trousers and he plays second fiddle” may be absurd, but both metaphors still seem to do a good job. Further, in each case I distinguish between one - word and complex metaphors. Stock metaphors may have cultural (cultural distance or cultural overlap), universal (or at least widely spread) and subjective aspects.

The following are, I think, the procedures for translating metaphor, in order of preference:

1. Reproducing the same image in the TL provided the image has comparable frequency and currency in the appropriate register. This procedure is common for one - word metaphors: “ray of hope”, rayon d’espoir; whilst in many cases (for “field”, “province”, “area”, “side”, for instance) the metaphor is hardly perceptible. Transfer of complex metaphors or idioms is much rarer, and depends on cultural overlap, e.g. “His life hangs on a thread”, or on a universal experience, e.g. cast a shadow over. As Francescato (1977) has stated, universals like “head” are cognitive rather than linguistic and languages use different words (e.g. head, chief, main, master) for metaphorical equivalence.

2. The translator may replace the image in the SL with a standard TL. Image which does not clash with the TL culture, but which, like most stocks metaphors, proverbs, etc., are presumably coined by one person and diffused through popular speech, writing and later media. Obvious examples for one-word metaphors are: “table”, “pillar”...

3. Translation of metaphor by simile, retaining the image. This is the obvious way of modifying the shock of a metaphor, particularly if the TL text is not emotive in character. This procedure can be used to modify any type of word, as well as original complex metaphors.

4. Translation of metaphor (or simile) by simile plus sense (or occasionally a metaphor plus sense). Whislt this is always a compromise procedure it has the advantage of combining communicative and semantic translation in addressing itself both to the layman and the expert if there is a risk that the simple transfer of

the metaphor will not be understood by most readers. Paradoxically, only the informed reader has a chance of experiencing equivalent - effect through a semantic translation.

5. Conversion of metaphor to sense. Depending on the type of text, this procedure is common, and is to be preferred to any replacement of an SL by a TL image which is too wide of the sense or the register (inducing here current frequency, as well as the degrees of formality, emotiveness and generality, etc.). In poetry translation, compensation in a nearby part of the text may be attempted (though I am rather doubtful about the artificiality of this frequently recommended procedure) but to state that in poetry, any metaphor must always be replaced by another is an invitation to inaccuracy and can only be valid for original metaphors.
6. Deletion. If the metaphor is redundant or otiose, there is a case for its deletion, together with its sense component provided the SL text is not authoritative on "expressive" (that is, primarily an expression of the writer's personality? A decision of this nature can be made only after the translator has weighed up what he thinks more important and what less important in the text in relation to its intention. Such criteria can only be set up specifically for each translation and to determine a hierarchy of requirements, all based on a text analysis scheme, as has been proposed by Coseriu (1978), Harris (1975) and House (1977) is in my opinion fruitless. (For the same reason most componential - analysis schemes do not serve the translator but componential analysis does). A deletion of metaphor can be justified empirically only on the ground that the metaphor's function is being fulfilled elsewhere in the text.

7. Same metaphor combined with sense. Occasionally, the translators who transfers an image may wish to ensure that it will be understood by adding a gloss Beekman and Callow (1974) quote James iii: "The tongue is the fire" and suggest that the translator may add "A fire ruins things; what we say also ruins things". This suggests a lack of confidence in the metaphor's power and clarity, but it is instructive, and may be useful if the metaphor is repeated, when the fire image can be retained without further explanation. (Compare translation labels in inverted commas, where the inverted commas are later dropped).

From **Approaches to Translation** by **Peter Newmark**

THE TRANSLATION OF PROPER NAMES AND INSTITUTIONAL AND CULTURAL TERMS

Since proper names and institutional and cultural terms shade into each other, I discuss this important, extensive and virtually undebated subject within one chapter, but I propose to split it into five parts: proper names; historical institutional terms; institutional terms; national institutional terms; and cultural terms.

The basic distinction between proper names and cultural terms is that while both refer to persons, objects or processes peculiar to a single ethnic community, the former have singular references, while the later refer to classes of entities: in theory, names of single persons or objects are "outside" languages, belong, if at all, to the encyclopedia not the dictionary, have, as Mill stated, no meaning or connotations, are therefore, both untranslatable and not to be translated.

In fact, while the position is nothing like so simple, the principle stands that unless a single objects or a person's name already has an accepted translation it should not be translated but must be adhered to, unless the name is used as a metaphor. If the name becomes commonly used, it may be modified in pronunciation and spelling; but nowadays, when people have become as jealous of their names as of their national and linguistic independence, this is not likely.

The established practices for translating the names of HISTORICAL FIGURES are as follows. Where sovereigns had "translatable" Christian names and they were well known, their names, together with titles (e.g. Richard Coeur de Lion) were and are still usually mutually translated in the main European counties. However, in English, Lewis has reverted to Louis and Francis to Franois. "Christian" name, referring to Biblical figures (e.g. all saints In Biblical times and later remain translated. Surnames have usually been preserved, but the surnames, first names and names of some Italian artists have been "naturalized" in some European languages (e.g. Le Tintonet, Raphael, Michelange, Le Caravage, Leïonerd as well as Machiavel). Names of classical writers the first names of some historical and literary figures (Jean Hus, Henry Heine, who died in Paris). The only living person whose name is always translated is the Pope.

In belles - letters, names are normally translated only if, as in some plays, the characters and milieu are neutralized. Neubert (1972) has pointed out that in the best German translation of Tom Jones the characters' surnames are translated since they "mean" as well as

“name”, but I do not think they would be translated in a modern version, since this would suggest that they change their nationality.

While surnames in fiction often have deliberate connotations through sound and meaning, the translator should explain the connotations in a glossary and leave names intact (except, of course, in allegories like Pilgrim’s Progress, Everyman, etc. where the characters are not specifically English).

Proper names in fairy stories, folk tales and children’s literature are often translated, on the ground that children and fairies are the same the world over. The names of heroes of folk tales are not translated if they represent national qualities.

The only types of proper names applied to categories of objects are trademarks, brand - names and proprietary names. These must not be translated unless they have become eponyms and used generically (e.g. refrigerator, countless medical terms), and many such terms become eponyms before the object goes out of patent - in which case they must be translated often by common noun (hoover - aspirateur, etc.). Numerous drugs are marketed under different proprietary names in various countries: many are listed in Martindale’s Pharmacopoeia, but consultation with makers is usually required.

GEOGRAPHICAL NAMES share, with the names of some people, the rare characteristic that some of them (usually smaller and less important) denote only one object and have no connotations. In bilingual areas, geographical features usually have names, each phonologically or morphologically at home in its language. Further in the past, nations have tended to naturalize names of towns and province they have occupied, visited frequently or considered important. Thus, the features have been renamed partly, to facilitate pronunciation (Prague, Warsaw, etc.) and spelling (Vienna), or a new word created partly as an excuse for linguistic chauvinism (Rhodesia). There is now a slight tendency to restore original spelling (Romania, Lyon, Marseille, Braunschweig - no longer British, royal - etc.) and respect is likely to be shown to any newly independent country by scrupulously observing the spelling of its names however difficult to pronounce. Other geographical names are likely to remain gallicized, anglicized, italianized, etc., provided that they are fairly commonly used and that their additional, translated name has no political (e.g. irredentist) significance. The translator must check on usage, particularly where a different name is used. African names for the new African states, and Western Poland’s shedding of German town - names. In the GDR all formerly German occupied towns, rivers, etc. (not provinces), are called by their national names except Prague, but Czechs keep their own names for German towns.

Where the connotations of a geographical name are implied in a historical or literary text, the translator will have to bring them out as his version, if his readers are unlikely to know them. When the denotation of the name is not known or obscure to the reader the translator often adds the appropriate generic name: “the river Rehe”, “the town of Ratheim”.

Names of streets and squares are not usually translated - with exception, ironically, of Red Square. Public buildings may be partially translated if the generic term is common and transparent.

Name of **FIRMS, PRIVATE INSTITUTIONS, SCHOOLS, UNIVERSITIES, HOSPITALS**, etc., are in principle not translated since they are related to the SL culture. Mutinational companies trade under various names which the translator may have to trace. In general, the purpose of these names is to identify rather than describe the firm or institution, and if the TL reader wants to refer to them, he requires the SL name in the address.

The names of **NEWSPAPERS, JOURNALS** and **PERIODICALS** are often transcribed. Famous **WORKS OF ART** are usually referred to by their established translated titles (including the authorized titles of literary words), if they are well known here. When a work is not already known, its title is transcribed. A translator makes his own translation of a title only when he is translating the whole work or when additional comment is made on the title by himself or in the original text. Titles of painting, if they have no established translation, should be transcribed as well as translated, so that the reader can look for further references if he wishes. Titles of untranslated books must be transcribed, with a translation in parenthesis, particularly for non - literary books when the title describes the content.

After **Peter Newmark**

THE ANALYSIS OF A TEXT

THE INTENTION OF THE TEXT

In reading, you search for the intention of the text, you cannot isolate this from understanding it, they go together and the title may be remote from the content as well as the intention. Two texts may describe a battle or a riot or a debate, stating the same facts and figures, but the type of language used and even the grammatical structures (passive voice, impersonal verbs often used to disclaim responsibility) in each case may be evidence of different points of view. The intention of the text represents the SL writer's attitude to the subject matter.

THE INTENTION OF THE TRANSLATOR

Usually, the translator's intention is identical with that of the author of the SL text. But he may be translating an advertisement, a notice, or a set of instructions to show his client how such matters are formulated and written in the source language, rather than how to adapt them in order to persuade or instruct a new TL readership. And again, he may be translating a manual of instructions for a less educated readership, so that the explanation in his translation may be much larger than the "reproduction".

TEXT STYLES

Following Nida, we distinguish four types of (literary or non - literary) text:

1. Narrative: a dynamic sequence of events, where the emphasis in on the verbs or, for English, "dummy" or "empty" verbs plus verb - nouns or phrasal verbs ("He made a sudden appearance", "He burst in").
2. Description, which is static, with emphasis on linking verbs, adjectives, adjectival nouns.
3. Discussion, a treatment of ideas, with emphasis on abstract nouns (concepts), verbs of thought, mental activity ("consider", "argue", etc.), logical argument and connectives.
4. Dialogue, with emphasis on colloquialism and phaticism.

THE READERSHIP

On the basis of the variety of language used in the original, you attempt to characterize the readership of the original and then of the translation, and to decide how much attention you have to pay to the TL readers. (In the case of a poem or any work written primarily as self - expression the amount is, I suggest, very little). You may try to assess the level of education, the class, age and sex of the readership if these are "marked".

The average text for translation tends to be for an educated, middle - class readership in an informal, not colloquial style. The most common variety of "marked" error in register among student translators tends to be "colloquial" and "intimate", e.g. use of phrases such as "more and more" for "increasingly" (de plus en plus), "above all" for "particularly" (surtout); "job" for "work"; "got well" to "recovered" and excessively familiar phrasal verbs ("get out of", "get rid of"). The other common error, use of formal or official register (e.g. "decease" for "death") also shows signs of translationese. These tokens of language typify the student translators instead of the readership they are translating for; they may epitomize their degree of knowledge and interest in the subject and the appropriate culture, i.e. how motivated they are. All this will help you to decide on the degree of formality, generality (or specificity) and emotional tone you must express when you work on the text.

STYLISTIC SCALES

The scale of formality has been variously expressed, notably by Martin Joos and Strevens. I suggest:

Officialese "The consumption of any nutriments whatsoever is categorically prohibited in this establishment."
Official "The consumption of nutriments is prohibited."
Formal "You are requested not to consume food in this establishment."
Neutral "Eating is not allowed here."
Informal "Please don't eat here."
Colloquial "You can't feed your face here."
Slang "Lay off the nosh."
Taboo "Lay off the fucking nosh."

As always, the distinctions are fuzzy. In not so informal language, translate de moins en moins by "decreasingly", tout à fait by "entirely", d'un seul coup by "at one attempt" or "simultaneously".

Similarly, I suggest the following scale of generality or difficulty:

Simple
"The floor of the sea is covered with rows of big mountains and deep pits."

Popular
"The floor of the oceans is covered with great mountain chains and deep trenches."

Neutral (using basic vocabulary only)
"A graveyard of animal and plant remains lies buried in the earth's crust."

Educated
"The latest step on vertebrate evolution was the tool - making man."

Technical
"Critical path analysis is an operational research technique used in management."

Opaquely technical (comprehensible only to an expert)
"Neuraminic acid in the form of its alkali - stable methoxy derivative was first isolated by Klenk from gangliosides."(Letter to Nature, November 1955, quoted in Quirk, 1984.)

I suggest the following scale of emotional tone:

Intense (profuse of intensifiers) ("hot")
"Absolutely... wonderful... ideally dark bass... enormously successful... superbly controlled."

Warm
"Gentle, soft, heart - warming melodies."

Factual ("cool")
"Significant, exceptionally well judged, personable, presentable, considerable."

Understatement ("cold")
"Not... undignified"

Note that there is some correlation between formality and emotional tone, in that an official style is likely to be factual, whilst colloquialisms and slang tend to be emotive. In translating, the effusiveness of Italian,

the formality and stiffness of German and Russian, the impersonality of French, the informality and under statement of English have to be taken into account in certain types of corresponding passage.

THE QUALITY OF THE WRITING

You have to consider the quality of the writing and the authority of the text, two critical factors in the choice of the translation method. The quality of the writing has to be judged in relation to the author's intention and/or the requirements of the subject - matter. If the text is well written, i.e. the manner is as important as the matter, the right words are in the right places, with the minimum of redundancy, you have to regard every nuance of the author's meaning (particularly if it is subtle and difficult) as having precedence over the reader's response - assuming they are not required to act or react promptly; on the contrary, assuming hopefully that they will read your translation at least twice. Deciding what is good writing is sometimes criticized as "subjective" but it is a decision, like many others, not subjective but with a subjective element (the area of taste) which you have to make, use any experience of literary criticism you may have had but bearing in mind that the criterion here is meaning: to what extent does the web of words of the SL text correspond to a clear representation of facts or images? If a text is well written, the syntax will reflect the writer's personality - complex syntax will reflect subtlety (Proust, Mann) - plain syntax, simplicity. Words will be freshly used unusual connotations. A badly written text will be cluttered with stereotyped phrases, recently fashionable general words and probably poorly structured. Note that language rules and prescriptions have nothing much to do with good writing. What matter is a flesh reflection of the reality outside language or of the writer's mind.

The authority of the text is derived from good writing: but also independently, unconnectedly, from the status of the SL writer. If the SL writer is recognized as important as in his field, and he is making an ex - cathedra or official statement, the text is also authoritative. The point is that "expressive" texts, i.e. serious imaginative literature and authoritative and personal statements, have to be translated closely, matching the writing, good or bad, of the original. Informative texts, statements relate primarily to the truth, to the real facts of the matter, have to be translated in the best style that the translator can reconcile with the style of the original.

CONNOTATIONS AND DENOTATIONS

Bear in mind that whilst all texts have connotations, an aura of ideas and feeling suggested by lexical words (crudely, "run" may suggest "haste", "sofa" may suggest "comfort"), and all texts have an "underlife" (viz. as much of the personal qualities and the private life of the writer as can be derived from an intuitive/analytical reading of a text), in a non-literary text the denotations of a word normally come before its connotations. But in a literary text, you have to give precedence to its connotations, since, if it is any good, it is an allegory, a comment of society, at the time and now, as well as on its strict setting.

From a translator's point of view this is the only theoretical distinction between a non-literary and a literary text. In fact, the greater the quantity of a language's resources (e.g. polysemy, word-play, sound-effect, metre, rhyme) expended on a text, the more difficult it is likely to be to translate, and the more worthwhile. A satisfactory restricted translation of any poem is always possible, though it may work as an introduction to and an interpretation of rather than as a recreation of the original.

CONCLUSION

In principle, a translational analysis of the SL text based on it comprehension is the first stage of translation and the basis of the useful discipline of translation criticism. In fact, such an analysis is, I think, an appropriate training of translators, since by understanding the appropriate words they will show they are aware of difficulties they might otherwise have missed. Thus you relate translation theory to its practice. A professional translator would not usually make such an analysis explicitly, since he would need to take only a sample in order to establish the properties of a text. A translation critic, however, after determining the general properties - first of the text and the secondly of the translation (both these tasks would center in the respective intention of translator or critic) - would use the underlined words as a basis for a detailed comparison of the two texts.

To summarize, you have studied the text not for itself but as something that may have to be reconstituted for a different readership in a different culture.

From **A Textbook of Translation** by **Peter Newmark**

PRINCIPLES OF TRANSLATION

Below are some general principles which are relevant to all translation:

a. Meaning. The translation should reflect accurately the meaning of original text. Nothing should be arbitrarily added or removed, though occasionally part of the meaning can be "transpose", for example, he was limp with fatigue might become: Il était tellement fatigue qu'il ne tenait plus debout.
Ask yourself:

- -is the meaning of original text clear? If not, where does the uncertainty lie?
- -are any words "loaded", that is, are there any underlying implications? ("Correct me if I'm wrong..." suggests "I know I'm right")
- -is the dictionary meaning of a particular word the most suitable one?
- -does any thing in the translation sound unnatural or forced?

b. Form. The ordering of words and ideas in the translation should match the originals closely as possible. (This is particularly in the form and order of words. When in doubt, underline in the original text the words on which the main tress falls.

c. Register. Languages often differ greatly in their levels of formality in a given context (say, the business letter). To resolve these differences, the translator must distinguish between formal or fixed expressions (je vous prie, madame, d'agreér l'expression de mes sentiments distinguish, or Please find enclosed...) and personal expression, in which the writer or speaker sets the tone.
Consider also:

- -would any expression in the original sound too formal/informal, cold/warm, personal/impersonal... if translated literally?
- -what is the intention of the speaker or writer? (to persuade/dissuade, apologize/criticize?) Does its come through in the translation?

d. Source language influence. One of the most frequent criticisms of translation is that "it doesn't sound natural". This is because the translator's thoughts and choice of words are too strongly molded by the original text. A good way of shaking off the source language (SL) influence is to set the text aside and translate a few sentences aloud,

from memory. This will suggest natural patterns of thought in the first language (L1), which may not come to mind when the eye is fixed on the SL text.

e. Style and clarity. The translator should not change the style of the original. But if the text is sloppily written, or full of tedious repetitions, the translator may, for the reader's sake, correct the defects.

f. Idiom. Idiomatic expressions are notoriously untranslatable. These include similes, metaphors, proverbs and sayings (as good as gold), jargon, slang, and colloquialisms (user - friendly, the Big Apple, yuppie, etc.), and phrasal verbs. If the expressions cannot be directly translated, try any of the following:

-retain the original word, in inverted commas: "yuppie"
-retain the original expression, with a literal explanation in brackets: Indian summer (dry, hazy weather in late autumn)
-use a close equivalent: talk of the devil = vuk na vratima (literally, "the wolf at the door")
-use a non - idiomatic or plain prose translation: a bit over the top = un peu excessif.

The golden rule is: if the idiom does not work in the L1, do not force it into the translation.

From **Translation** by **Alan Duff**, 1990.

THE IDEAL TRANSLATION

ACCURATE,

- Reproducing as exactly as possible the meaning of the source text.

BEAUTIFUL,

- Using natural forms of the receptor language (TL) in a way that is appropriate to the kind of text being translated.

COMMUNICATIVE,

- Expressing all aspects of the meaning in a way that is really understandable to the intended audience.

Exercises in Theory of Translation

EXERCISES IN THEORY OF TRANSLATION

1. What is translation?

Fill in the blanks in the following with appropriate phrases below: Rendering the meaning of a text, linguistic and cultural barriers, target language, source language.

+ Translation is the process of conveying messages across ……
……

(Dr Ian Tudor)

+ Translation is the replacement of textual material in one language (……) by equivalent textual material in another languag(……..)

(J. C. Catford)

+Translation is ……
into another language in the way that the author intended the text.

(**Peter Newmark**)

2. Source language (SL) and Target language (TL)

Fill in the spaces with SL or TL.

+..... is the language of the text that is to be or has been translated.

+……. is the language of the translated text.

3. What is cultural context?

Translation not only involves understanding the general subject matter of the communication, but also calls upon the ability to switch into the culture of the communication. Before we can translate a message, we must understand the total meaning of the message within its own cultural context.

Give possible Vietnamese equivalents to the following, noting the cultural meaning in some of them.

- Primary schools :
- Public schools :
- Public works :
- Public conveniences :
- Public facilities :
- Mixed business :
- Cat Association :
- Travelland :
- Videoland :
- Bottle shop :
- Travelator :
- B-Y-O (Bring Your Own):
- Lay - by :

4. Translation and Interpretation

Fill in the spaces with Interpretation, Translation, Linguistic code, Orally, Simultaneously, Written.

…… implies carefully analyzing the massage given within the context of a particular …… and transferring this message into another …… linguistic code ……, on the other hand, means doing the same but …… and …… .

5. Types of Translation and Interpretation.

Match the four types in column A with the descriptions in column B.

A	B
1. Prepared translation	a. includes an immediate, oral rendition based on a written text.
2. Sight translation	b. is the process of listening to a speech or lecture in one language and at a certain moment, transcribing and summarizing it orally, in another language. The time lapse between the speech and your interpretation varies.
3. Consecutive interpretation	c. involves the preparation of a translation outside of class and it is then constructively criticized by both students and teacher.
4. Simultaneous interpretation	d. involves the immediate, simultaneous interpretation of what is being said into another language.

6. The Analysis of a Text

a. Reading the text, understanding the text requires both general and close reading.

> There are two purposes for reading: First, to understand what it is about; second, to analyse it from a translator's point of view. You have to determine its intention and the way it is written for the purpose of selecting a suitable translation method and identifying particular and recurrent problems.

b. Text styles (literary or non - literary)

Match the text styles in column A with appropriate fragments of text in column B.

A	B
1. Narrative	a. It is my opinion that too many people are controlled by television. The reason for this is that they become addicted and only sit at home and watch it.
2. Description	b. A few years ago I spent a week in the Dominican Republic. The week was over and I was at the airport ready to leave when I discovered, to my dismay, that I had forgotten one of my suitcases at my hotel...
3. Discussion	c. Oh, we got married last year. We live in Birmingham now. Look, why don't you come up and visit us sometime? Pat would love to see you again.
4. Dialogue	d. The film is set in America, and tells the story of a young man who runs a lonely, isolated motel with his elderly mother. They live in a large, old house next to the motel, but although we often hear their conversations we never see the mother in person...

c. Stylistic scales

Match the scale of formality on the left with the appropriate sentences on the right.

1. Officialese	a. The consumption of nutriment is prohibited.
2. Official	b. Eating is not allowed here.
3. Formal	c. You can't feed your face here.
4. Neutral	d. Lay off the fucking nosh.
5. Informal	e. The consumption of any nutriments whatsoever is categorically prohibited in this establishment.
6. Colloquial	f. You are requested not to consume food in this establishment.
7. Slang	g. Please don't eat here.
8. Taboo	h. Lay off the nosh.

+ Which of the following expressions is mainly spoken or written.

- I can never repay you.
- What a lovely surprise!
- Please convey our thanks to...
-It was most kind of you to...
- Thanks a lot.
- Many thanks.
- The mistaken assumption here is that...
- The argument is fallacious in several respects.
- I'm most obliged.
- I'm extremely grateful.

+ Match the scale of difficulty in the column A with the sentences in the column B:

A	B
1. Simple	a. The floor of the oceans is covered with great mountain chains and deep trenches.
2. Popular	b. The latest step in vertebrate evolution was the tool - making man.
3. Neutral	c. Neuraminic acid in the form of its alkali - stable methoxy derivative was first isolated by Klenk from gangliosides. (Comprehensible only to an expert).
4. Educated	d. The floor of the sea is covered with rows of big mountains and deep pits.
5. Technical	e. (Using basic vocabulary only) A graveyard to animal and plant remains lies buried in the earth's crust.
6. Opaquely technical	f. Critical path analysis is an operational research technique used in management.

7. What is context?

Context is that which occurs before and/or after a word, a phrase or even a long utterance or text. The context often helps in understanding the particular meaning of the word, phrase, etc. For example, the word "loud" in "loud music" is usually understood as meaning "noisy", where as in "a tie with a loud pattern" it is understood as "unpleasantly colorful". The context may also be the broader social situation in which a linguistic item is used. For example, in ordinary usage, "spinster" refers to an older unmarried woman but in legal context is refers to any unmarried woman.

In translation, context is understood as the "what", "where", and "to whom" of our communication. "What" we are writing or speaking about (subject matter), "where" the language occurs (place or publication), and "to whom" it is addressed. All three are relevant in translation.

8. Text types

Find the text type for each of the following fragments.

a. Articles such as the following shall not be carried in passenger's baggage without prior of arrangement with Carrier:
Compressed gases (flammable, non-flammable and poisonous).

-- □ --

b. Postage on this envelope has been prepaid for one posting only to anywhere within Australia by air where necessary to meet delivery timetables.
This envelope can only be used for correspondence and documents up to 500 grams with maximum thickness of 5 mm.

-- □ --

c. Shepherd Street Car Park
(entry from Shepherd St, Chippendale)
or other designated parking areas
Parking Fee: $4:00
Buses run between designated parking areas and Main
campus every 15 minutes.

-- □ --

d. * 2500 pages, thumb - indexed
* 2500 spot maps and illustrations
* Fine - quality paper; durable Smyth - sewn binding
* Modern, easy - to - read type

-- □ --

e. Studio and 1 -2 bedroom suites.
Twice daily maid service, barber/ beauty shop,
room service. Attended Elevators and 24 - hours security.
Complimentary on - premise parking.
Home of the famous Maxim's de Paris.

-- □ --

f. Peel and finely chop onion. Hear oil, add onion, cook until onion is transparent. Stir in chopped celery and crushed garlic, cook 30 seconds.

Remove from heat, stir is undrainned butter beans, tomato paste, chilli, sausages with Tomato and Onion, mix well. Pour mixture into the oven.

-- □ --

g. MARCH 21 - APRIL 20
Be alert when dealing with business partners or members of your family this week, as someone is trying to undermine you. Some will take risks or speculate in some way with money or securities; avoid impulsive decisions or losses may occur. This is favorable week for study, travel or legal settlements.

-- □ --

h. Neat I bedroom unit on top floor position. Spacious lounge/dining, good large bathroom. Bright aspect, carspace. Can't last long at this price.

-- □ --

9. Contextual Meaning

•Find the meaning of the underlined words. How can the meaning of those words be implied?

A country girl was walking along the snerd with a roggle of milk on her head. She began saying to herself, the money of which I'll sell this milk will make me enough money to increase my trunk of eggs to three hundred. These eggs will produce the same number of chickens, and I will be able to sell the chickens for large wunk of money. Before long, I will have enough money to live a rich and fallentious life. All the young men will want to marry me. But I will refuse them all with a ribble of a head - like this..."
And as she ribbled her head, the roggle fell to the ground and all the milk ran in a white stream along the snerd, carrying her plan with it.

•Fill in the spaces with suitable words or expressions:

A doctor who worked in a village was very (annoyed/ angry)…….. because many people used to stop him in the street and ask his advice. In this way, he was never paid for his (1)…….. and he never managed to earn much money. He (2)…….. his mind to put an end to this. One day, he was stopped by a young man who said to him "Oh, doctor, I'm so glad to see you. I've got a severe pain in my left side." The doctor (3)…….. to be interested and said, "Shut your eyes and (4)…….. your tongue out of your mouth." Then he went away, leaving the man standing in the street with his tongue hanging out (5)…….. and a large (6)…….. of people laughing at him.
diagnose

1. Job/ help
2. Made up

3. Seemed/ pretented
4. Jut/ put
5. Away/
6. Crowd/ amount

- **Suggest suitable Vietnamese translation for all the underlined words in the passages below. Note the one which you consider better suited to the context.**

a. Some people are always up in the clouds or down in the depths. They swing from one extreme to another. Others are stolid and indifferent, never much thrilled by success and never greatly put out by failure.
b. Men are prepared to go to extra ordinary lengths to get political power. They will sacrifice health, comfort and domestic peace, up with almost unlimited amounts of public criticism and abuse, and risk the humiliations and disappointment of defeat.
c. Social behaviour is a matter of output and input. We send out signals with our own actions, and we take in massage from the actions of others. When all is well we achieve a balance between these two, but sometimes this equilibrium is upset.
d. "Why did you believe him when he said he wasn't married?" asked Mary.
"Because", replied Pamela, "he was so good - looking and well - dressed, and had such a nice voice."
"All that glitters is not gold", Mary reminded her.
e. "Why are you writing science fiction", asked the friend of an author, "instead of the historical novels you used to write?"
"Because", replied the author, science fiction has become very popular and I'm making hay while the sun shines."
f. "I applied for a fortnight's holiday, but we've so short - handed that they'd only give me a week. Still, half a loaf's better than no bread."

Below is a selection of titles of books, films,TV programmes, and advertising slogans. Suggest how the titles or slogans could be rendered into Vietnamese. (Feel free to use your imagination.)

1. A Taste of India
(Title of an illustrated book on Indian cooking)

2. Manwatching
(Title of a book on human behavior - gesture and movement)

3. Heineken - Refreshes the parts
Other beers cannot reach

(Advertisement For Heineken beer)
4. Johnnie Walker - Born 1820, and still going strong
(Advertisement for Johnnie Walker whisky)

5. The Heart of The Dragon
(Tittle of a TV documentary series on China)

6. Educating Rita
(Title of a film based on a stage comedy about a young hairdresser, Rita, who decides to"improve her mind"at a summer university course, with her reluctant tutor, Frank)

7. The Ascent of Man
(TV documentary series tracing the development of the human race since prehistoric times)

8. Take the Money and Run (Hit & run)
(Title of the film - a farce, with Woody Allen as an unsuccessful crook who repeatedly ended up in fail)

10. CANADA - THE BIG COUNTRY FOR BIG VALUE HOLIDAYS
(Tourism Division of the Canadian Commission)

•Translate at sight the following text into Vietnamese.Note the translation of its title

+ How can the text help you to choose a suitable Vietnamese equivalent for the title?

BOTTLE OR BREAST

The bottle or the breast? Parents have gone back and forth on this question most of this century.

The researchers examined 100 healthy, full - term infants who were, on the average, a day and a half old. Sixty-one of the newborns were breastfeeding; 39 were being bottle-fed.

While the infants slept, the researchers assessed their heart and breathing patterns. After the infants awoke, the researchers gave them a standard test of newborn behavior, measuring, for example, their responses to lights and rattles, how quickly and how often they cried, their reflexes and their overall activity levels.

At least, researchers tried to measure this behavior. They say they were unable to complete the tests on many of the breast-fed infants, who got irritated rather quickly and were hard to console. Even those tested completely were relatively cantankerous. The scientists had an easier time with bottle-fed babies, who showed greater self - control and less fussiness.

There was no difference between the groups in terms of alertness or muscle responses. Differences did emerge regarding the babies' heart rate. Bottlefeeders had faster heart rates than breastfeeders.

From the Magazine **New Idea**

•Translate the following question into Vietnamese.

Do you know the meaning of war?

-Find two situations in which the question above can be rendered into Vietnamese?

•Give Vietnamese equivalents to the world "dress" in the following contexts:

a. I dressed myself.	1. I made the logs smooth.
b. I dressed a chicken	2. I put medicine on and bandaged the wound.
c. I dressed timber.	3. I put my clothes on
d. The soldiers dressed rank.	4. The soldiers lined up in straight rows.
e. I dressed the wound.	5. I defeathered a chicken and took its inwards out.

•Note the meaning of the underlined words or phrases in the passages below. Render them into Vietnamese.

a. Any notice required to be served shall, if to be served on the grantee, be sufficiently served if addressed to the grantee and sent by prepaid post to or delivered at the property or the grantee's last known place of business in Vietnam.
b. Lawnmowing. For prompt, efficient and friendly service, please call John on 798 - 6426. Special discounts available. (Advertisement on lawn and Mower Services)
c. To the full extent permitted by law, the Bank shall not be liable for any consequences arising from any circumstances beyond its control. In the event that the law imposes on the Bank a non-excludable liability which can lawfully be limited to the cost of the resupply of the service any such liability which the Bank may incur is hereby so limited. (From "**International Money Transfer Application**")
d. The information you give in this form is needed by the Department of Immigration, Local Government and Ethnic Affairs to carry out its functions and activities. It is also the Department's usual practice to pass on some or all of such information to agencies which deal with education, health, community service and social welfare. (From A "**Health undertaking**")
e. I undertake to present my copy of this document to that authority; to place myself under the authority's professional supervision and to undergo any

course of treatment, chest X-ray examination or investigation which the authority directs. (From A "**Health Undertaking**")

f. I authorize the Regional Office to request and obtain from the institution at which I am undertaking a course of study or training such details of my academic progress and examination as may be required. (From A **Sponsored Training Program Award - Acceptance of Offer**)

•In each of the following, the meaning is ambiguous because the word which is underlined has at least two senses. Rewrite with two sentences, one adding enough context to signal one meaning and a second adding enough context to signal a second meaning. Do not change the words given below, only add context.

1. I bought a book on Broadway.
2. I saw what he was talking about.
3. I ran into Mr. Jones yesterday.
4. John rose rapidly.

11. Connotation and Denotation.

•Describe the connotative and denotative differences between the words "con räöng" and "dragon".

Denotation Connotation

Dragon

Con räöng

•Suggest the connotative meaning of each of the following words: cat, green, fox, gold, donkey, war, dove, laurel, rose, father, daddy, the old man, tribe, Negro, skinny, thin, slender, fat, overweight, plump.

•How can be phrase "con räöng chaïu tiãn" be transferred into English?

•Find two sets of words in Vietnamese in which the members have the same referential meaning but one has a good connotation and one has a neutral connotation.

•A translator must be aware of the positive and negative connotation of words in the source language so as to translate
with an appropriate connotation in the target language.

Revision and Test

Literal and Idiomatic Translation

Distinguish the difference between literal and idiomatic translation in the following English translated sentences

1. **Nhớ gửi thư cho mình nhé.**

   - **Remember to send me a letter. (LT)**
   - **Don't forget to send me a letter. (IT)**

2. **Coi chừng cửa mới sơn!**

   - **Be careful! The door has just been painted.**
   - **Wet paint!**

3. **Học, học nữa, học mãi.**

   - **Study, study, study forever.**
   - **Study, study and study.**

4. **Tôi chờ mãi mà chẳng thấy ai cả.**

   - **I waited for a very long time, but didn't see anybody.**
   - **I waited and waited but nobody came.**

5. **Tôi nghĩ là ông ấy sẽ không làm việc đó.**

   - **I think he will not do that work.**
   - **I don't think he will do that work.**

6. **Xin đừng quên những vấn đề trước đây.**

   - **Please don't forget the problems we discussed before.**
   - **Please don't forget the problems before.**

7. **Nếu có phương tiện, hãy gửi thư cho tôi**.

   - **If there is any means, send me a letter.**
   - **Send me a letter if there is a way to do so.**

SEMANTIC TRANSLATION VS COMMUNICATIVE TRANSLATION

Select the ST or CT in the translated sentences below and decide which ones are better.

1. Vấn đề nầy thật khó giải quyết .
This problem is very difficult to solve.
It's quite difficult to solve this problem.

2. Bóng đèn không sáng, chắc là điện bị cúp rồi.
The lights are not bright. Certainly electricity has been cut.
The lights are not working. There must a power- cut.

3. Thanh niên chiếm 45% dân số thế giới.
Young men occupy 45% of the population in the world.
Young men and women make up 45% of the world's population.
account for

4. Âm nhạc là nguồn an ủi duy nhất của cô ấy.
Music is her only solace.
Music is her only source of consolation.

5. Vào mùa hè mặt trời lặn trể hơn vào mùa đông.
In Summer the sun sets later than in Winter.
The sun sets later in Summer than it does in Winter.

6. Hàng hóa nầy bán đắt như tôm tươi.
These goods are sold like fresh shrimp.
These goods sell like hot cakes.

7. Bờ biển Việt Nam có chiều dài trên 3.000 cây số.
Viet Nam 's shore has the length of over 3,000 kilometres.
Viet Nam has a coastline of more than 3,000 kilometres.

8. Một núi lửa ở In-đô-nê-xia đã hoạt động. Người ta sợ rằng có đến hàng trăm người chết.
A volcano has erupted in Indonesia. Hundreds are feared dead.
A volcano has acted in Indonesia. People fear that hundreds of people were killed.

9. Đồng băng sông Cửu Long nghèo vì dân số tăng nhanh.
The Mekong River Delta is poor because the population increases rapidly.
The Mekong River Delta's poverty is caused by its overpopulation.

10. Nhà nước đã dành ngân sách 30 tỷ đồng cho công cuộc chống nạn mù chữ.
The State has reserved a budget of 30 billion dongs for the work of anti-illiteracy.
The State has spent an amount of 30 billion dongs on anti-illiteracy campaigns

IMPROVE THE FOLLOWING VIETNAMESE TRANSLATIONS

1. **People are not born with culture; they have to learn it. For instance, people must learn to speak and understand a language and to abide by the rules of a society.**

Con người không phải sinh ra cùng với văn hóa , tuy nhiên họ phải hoc hỏi nó. Chẳng hạn con người phải học nói và hiểu một ngôn ngữ và tuân theo những qui tắc của một xã hội.

2. We live in an overcrowded world teeming with billions of humans who are destined to suffocate our cities and squeeze our planet of its precious resources.

Chúng ta đang sống trong một thế giới đông đúc với hàng tỷ người chịu cảnh nghẹt thở trong các thành phố hay chen lấn trên một hành tinh có những tài nguyên quý hiếm.

3. Burglary has been one of Britain fastest - growing crimes, and has now reached the level where one home in England and Wales is hit every 35 seconds.

Trộm cắp là một trong những tội phạm phát triển nhanh nhất ở Anh, và hiện nay đã đạt đến mức độ là cứ một căn nhà ở Anh và xứ wales bị trộm đụng đến trong vòng 35 giây.

Sample Test

KHOA TIÃÚNG ANH
THUYÃÚT DËCH

Män : LYÏ

Thåìi gian: 50 phuït

✂.....

I. Fill in the blanks with appropriate phrases to best complete the following sentences.

1- Translation is the process of .....
across ..... and ..... .

2- Translation is ..... of a text ..... in the way that ..... .

II. Match the definitions in Column B with four relevant types of translation and interpretation in Column A.

1- _____ Prepared translation	a. involves the immediate rendition of what is being said into another language.
2- _____ Sight translation	b. deals with the preparation of a written translation.
3- _____ Consecutive interpretation	c. includes an immediate oral transferring of a written text.
4- _____ Simultaneous interpretation	d. is the process of rendering a speech or lecture in one language by giving an oral summary in another language.

III. Give two examples to show how "Loss and Gain" is dealt with in the translation process.

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IV. Use the semantic and communicative translation to turn the following sentences into English.

1- "Âäöng bàòng säng Cæíu long ngheìo vç dán säú tàng nhanh"

ST: .....

CT: .....

2- "An toaìn laì baûn, tai naûn laì thuì"

ST: .....

CT: .....

V. Put the following English similes under the right heading:

as open as day | as poor as a church mouse | as soft as butter | as dark as ink
as stupid as a donkey | as rich as Rockefeller | as good as gold | as gentle as a lamb
as fast as lightning | as heavy as lead | as cool as cucumber | to sleep like a log

Reproducing the same image	**Replacing the image**	**Turning the simile to sense**
e.g. as dark as ink	as stupid as a donkey	as rich as Rockefeller
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....

------ THE END ------

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